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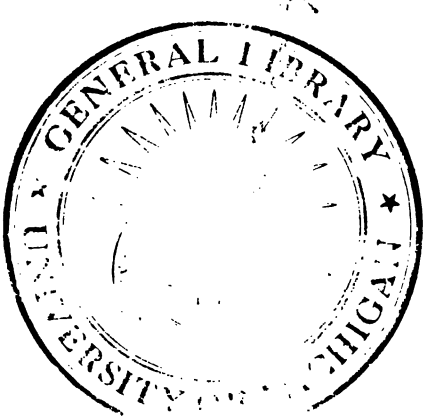
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MUSIC-BOOK PRINTING

With Specimens

BOSTON

F. H. GILSON COMPANY

54-60 Stanhope Street

1897

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INTRODUCTION.

Numerous inquiries have been made from time to time concerning the preparation of music Mss., the correction of proofs, and the amount of music which would go on a given sized page; also many calls have been made for specimens of music type. To fill these demands and to advance our own interests, this little work has been prepared.

There are included several specimen pages of music showing the amount of music and words which can be contained in pages of varying dimensions and employing different sizes of type.

There is appended also specimens of the music fonts to be found in the establishment of the F. H. GILSON COMPANY, representing the largest and most complete collection of music type extant.

MUSIC-BOOK PRINTING.

HOW MUSIC IS PRINTED.

THERE are two methods in common use for producing printed music, the typographic and the engraved-lithographic.

The typographic process employs type representing clefs, notes, lines, etc., which are combined to form the desired representation. From the type a mould is made, in which a shell of copper is formed by means of electricity. The copper shell is backed up with metal, producing a relief plate from which the music is printed on steam presses similar to those employed on ordinary book work.

The engraved-lithographic process consists in first engraving the staves on a piece of polished metal, and on these the notes, etc., are punched. Greasy ink is then rolled in, and the blank surface of plate wiped clean. Paper is pressed on, producing a printed page. This fresh impression is transferred to a lithographic stone, leaving the print on the stone. After treating chemically, the stone is placed in a steam press. It is first wet, and then inked. The ink will not adhere to the wet stone, but does adhere to the print. When paper is pressed on, the printed music results.

Printing by hand directly from the engraved plate is still practised to a small extent.

Music books, such as hymn-and-tune books, gospel-hymn books, school-music books, etc., are invariably printed by the typographic process; for by this method the accompanying words are represented much better, and the large editions used are produced much cheaper.

Sheet music usually employs the engraved-lithographic method, which is well adapted to instrumental music, and economical when only a small edition is wanted.

MUSIC TYPOGRAPHY.

Probably the first book printed in America that contained music type was "Neu-vermehis-und vollständiges Gesang-Buch Worin-nen sowohl die Psalmen

David," etc., "Germanton: gedruckt und zu finden bey Christoph Saur, 1753." ("New, enlarged, and complete Song Book, wherein are contained as well the Psalms of David," etc., "Germantown: printed and to be had of Christopher Sower, 1753.")

Christopher Sower 1st of Germantown, Pa., printed the bible and many other works at an early date. He cast his own type, and doubtless cast the music type which was used in the above-mentioned book, although the note-heads are of the lozenge shape, which at that time was being superseded by the round form. Below is given a fac-simile of a line of music taken from a copy of this work in the musical library of Charles W. Harris of Troy, N. Y.

In 1770 the "New England Psalm Singer, or American Chorister," compiled by William Billings, was printed in Boston, by Edes and Gill.

The next work which comes to notice is the "Laus Deo! The Worcester Collection of Sacred Harmony," etc., "Printed Typographically at Worcester, Mass., by Isaiah Thomas," in 1786.

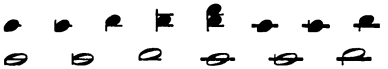
Several editions of the "Laus Deo" were printed, as well as a few other works, previous to 1800; but publications of music, either engraved or typographical, were rare in America, until the beginning of the nineteenth century.

Below is given a fac-simile of some typography in "A Favourite Selection of Instrumental Music," etc., by O. Shaw, printed and published by H. Mann, Dedham, Mass., 1807.

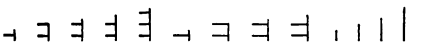
Previous to this time all books were printed from the type, for the art of stereotyping, which was invented about 1725, did not begin to come into general use until 1810, and was first introduced in America about 1813. Stereotyping gave a great impetus to the printing of books of all kinds, for it was no longer necessary to go to the expense of resetting a book when a second edition was wanted, nor to keep the type standing. Electrotyping, *which was introduced* about 1840, has now superseded stereotyping.

The music font of to-day consists of about four hundred different characters. Below are given some of the characters used, as they appear separately. The horizontal lines on the characters, when combined with the separate horizontal lines, form the staff.

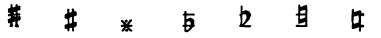
NOTE HEADS.



STEMS.



PREFIXES.



HOOKS.

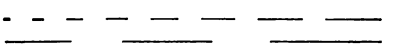
SLURS.

[One of four series.]

TIE PIECES.

[One of five series.]

STAFF LINES.



CLEFS AND BARS.

The placing together, or "setting up," of music type into page form is somewhat like the putting together of a puzzle. It requires peculiar skill and judgment, and a knowledge of the rudiments of music is indispensable.

Before setting up a piece of music the compositor makes an estimate of the amount that will go into a line, and how many lines will go on a page.

The horizontal lines cast on the characters, with the lines used between them, form five continuous lines across the page, thus making the staff; and by a skilful use of the various characters and combinations the desired representation is attained.

If words are to be used, the parts of the verses that are to be sung with this line are now added. These verses are set in the same manner as in ordinary reading matter, with the exception that the words are spaced so that each syllable comes beneath the note to which it is to be sung.

When all the type is set, it is "locked up" in an iron frame, or "chase." By this means the numerous pieces of type are brought together into a compact mass, thus producing a page of music in type.

A rough print or "proof" of the page is now taken, which is given to a competent proof-reader. The proof is compared with the copy, and any departure there-

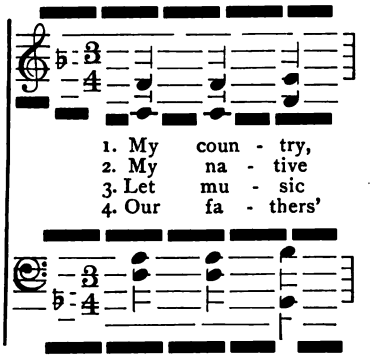
from is marked, as well as any mistakes in the mechanical construction; but this proof-reader does not attempt to correct errors in harmony which may exist in copy.

As soon as the page is corrected, other proofs are taken and submitted to the composer, who rectifies any error that may have been made in the preparation of the copy.

Figure 1 represents a measure in type. Figure 2 shows the type separated.

FIGURE 1.

FIGURE 2.



The heavy black marks, seen at the top and bottom of the staff, represent the quads brought up type high to show their existence.

These quads are used to fill in between the characters out of the staff, and never appear on the printed page. In the composition of the average music page, a large number of the pieces used are quads.

As will be seen by examining Fig. 2 ninety-five pieces of music type were required to set Fig. 1.

When the page of music has been corrected, it is ready for electrotyping. The electrotype process consists first in taking a mould of the plate in wax. A delicate film of black lead (plumbago) is formed on the mould, in order to conduct electricity; the mould is then put into a solution of sulphate of copper, and a current of electricity from a dynamo is kept constantly passing through the solution for two or three hours, which causes a deposit of copper on the mould. When sufficiently thick, the "shell" of copper is removed from the mould, placed face downward on a level surface, and molten metal poured on to give the plate thickness and strength. The plate is then shaved to an even thickness and made ready for the press.

Errors which may have been overlooked in the type proof are corrected in the plates by setting anew the faulty portion of the page, making an electrotype of this, cutting out the wrong part, and soldering in the new. In the case of single notes or letters, a small hole is cut into the plate, and the proper piece of type soldered in.

HINTS ON THE PREPARATION OF COPY.

The size and shape of the copy is immaterial, but it is desirable that all the sheets be of uniform size.

Reprint copy may be pasted on sheets of the size taken as a standard. Manuscript copy should be written legibly in *ink*, and on one side of the paper only. In setting music type it becomes necessary to "count off the copy," i. e., by means of figures pencilled in between the notes, to indicate the amount of space necessary to make the tune fill complete lines. These pencilled figures need to be changed until the line counts up correctly; hence the necessity of manuscript in ink which will not be erased.

In preparing copy for Sunday-school books the words should be written beneath the notes to which they are to be sung, or attached to the sheet containing the music. The same plan is to be pursued in hymn-and-tune books, where each hymn has a separate tune.

When the book is to be divided into topics, the name of the topic should be written at the top of each piece of copy; but the order in which the pieces are to appear within the topic should be left with the printer. It is desirable to have the pages filled with the proper amount of matter so that they shall appear neither too crowded nor too open; at the same time the right hand page should complete a piece, so as to avoid turning the leaf while singing. Very few compilers have sufficient knowledge of the possibilities or limitations of type to do this.

In the case of a hymn-and-tune book having more than one hymn to a tune, the copy should be prepared as above, so far as each tune with its special hymn is concerned. Additional hymns should be placed on separate pieces of paper, with the topic to which they belong and the meter plainly marked, so that the printer may place them on such pages as they will properly fill.

Some compilers of experience are able to page their own books. For the guidance of those who desire to do this the following suggestions will be found of service.

PAGING HYMN-AND-TUNE BOOKS.

The opposite page may be divided vertically into sixty-six parts. The headlines occupy four parts. A brace of music and separating space occupies thirteen parts. A verse of poetry with accompanying space occupies six parts of half measure, therefore three parts of the page; occasionally more space is required, as in the third verses of Nos. 132 and 134. Headings of hymns and accompanying space occupy two parts each. The folio occupies one part.

The page figures up as follows:

Heading	4 parts
Two Braces of thirteen parts	26 "
Three Hymn Headings of two parts . .	6 "
Ten Verses of three parts	30 "
Total	66 parts.

By increasing or diminishing the space between braces, hymns, or verses, the amount of matter may be made slightly more or less, without detriment to the appearance of the page. When two tunes are supplied to one hymn, the second tune is sometimes crowded into one brace, but at the expense of legibility.

Horizontally, two lines of poetry, or their accompanying music, fill the page when the metre is ordinary. Hymns in 10's and 11's must have the whole width of the page, consequently only half as many verses can be contained in the page. The music of a four-line verse in 11's metre can be contained in three braces.

A shorter method of computation, derived from the above, is to divide the available area of the page into eighteen sections; each verse of four lines with its share of headings and space equalling one section, and each brace of music equalling four sections. The page then figures:

Two Braces of four sections . .	8 sections
Ten Verses of one section . . .	10 "
Total	18 sections.

The above rule would apply to any page which preserves the same ratio of size between its different parts. When the balance between verses and braces is disturbed, a corresponding difference must be made in the rule.

DUKE STREET. L. M. *J. Hatton.*

1. God of the earth, the sky, the sea, Mak-er of all a - bove, be - low,
Cre - a - tion lives and moves in Thee; Thy present life thro' all doth flow.

132 *God of All.*

1 God of the earth, the sky, the sea,
Maker of all above, below,
Creation lives and moves in Thee;
Thy present life through all doth flow.

2 Thee in the lonely woods we meet,
On the bare hills or cultured plains,
In ev'ry flow'r beneath our feet,
And e'en the still rock's mossy stains.

3 Thy love is in the sunshine's glow,
Thy life is in the quick'ning air:
When lightnings flash and storm-winds blow,
There is Thy pow'r; Thy law is there.

Rev. Samuel Longfellow.

133 *A Joyful Song.*

1 Sing to the Lord a joyful song;
Lift up your hearts, your voices raise;
To us His gracious gifts belong;
To Him our songs of love and praise.

2 For life and love, for rest and food,
For daily help and nightly care,
Sing to the Lord, for He is good,
And praise His name, for it is fair.

3 For life of changeful, earthly bliss,
For life in heav'n's unfading day,
Sing to our God, and say He is
Himself, our Guide, Life, Light, and Way.

Rev. J. S. B. Monsell.

134 *God is Everywhere.*

1 Father and Friend, Thy light, Thy love,
Beaming through all Thy works we see;
Thy glory gilds the heav'ns above,
And all the earth is full of Thee.

2 Thy voice we hear, Thy presence feel,
While Thou, too pure for mortal sight,
Involved in clouds, invisible,
Reignest the Lord of life and light.

3 We know not in what hallowed part
Of the wide heav'ns Thy throne may be;
But *this* we know, that where Thou art,
Strength, wisdom, goodness, dwell with Thee.

4 Thy children shall not faint nor fear,
Sustained by this delightful thought,—
Since Thou, their God, art ev'rywhere,
They cannot be where Thou art not.

Sir John Bowring.

MUSIC PROOF-READING.

The music typographer usually sends to the composer four proofs: first, an original and duplicate type proof; and second, an original and duplicate final proof. The composer marks on the original type proof such corrections as are necessary, and returns it. The duplicate type proof is retained for the purpose of making index, or such other use as the composer cares to make of it.

The heavy black lines which appear on the proof around the page are the guard lines, placed there for the protection of the face of the plate during the process of manufacture; they are trimmed off before the book is printed. The rules which connect the braces are trimmed to proper size; it is needless, therefore, for the composer to mark these.

A study of the opposite page will give a fair idea of music proof-marking.

Cancelled errors are connected by lines with corrections in the margin.

Notes are indicated by their position on the staff, not by their names, A, B, C, etc.

The value of notes is indicated by a fraction.

Slurs are drawn in, and indicated by the word "slur."

Dots are encircled with a line to give them prominence.

Notes are moved to the right or left by the usual sign employed in letter-press proof-reading.

The placing of words to their proper notes is indicated by connecting lines.

Full explanations of the marks of letter-press proof-reading are to be found in the back of most dictionaries.

It is of great importance that the type proof be corrected and returned to the printer without loss of time. A delay in the transmission of type proof means cessation of work on the book, entailing loss to the printer and delay to the customer.

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Sir John Bowring.

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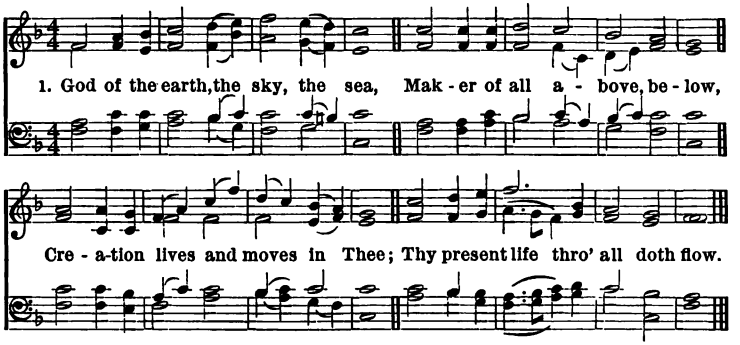
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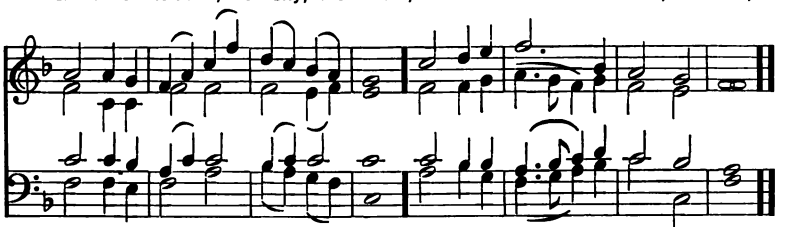

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And all the earth is full of Thee.

2 Thy voice we hear, Thy presence feel,
While Thou, too pure for mortal sight,
Involved in clouds, invisible,
Reignest the Lord of life and light.

3 We know not in what hallowed part
Of the wide heav'ns Thy throne may be;
But *this* we know, that where Thou art,
Strength, wisdom, goodness, dwell with Thee.

4 Thy children shall not faint nor fear,
Sustained by this delightful thought,—
Since Thou, their God, art ev'rywhere,
They cannot be where Thou art not.

Sir John Bowring.

Specimen C.

DUKE STREET. L. M.

J. Hatton.

1. God of the earth, the sky, the sea, Mak-er of all a - bove, be - low,
Cre - a - tion lives and moves in Thee; Thy present life thro' all doth flow.

132 *God of All.*

1 God of the earth, the sky, the sea,
Maker of all above, below,
Creation lives and moves in Thee;
Thy present life through all doth flow.

2 Thee in the lonely woods we meet,
On the bare hills or cultured plains,
In ev'ry flow'r beneath our feet,
And e'en the still rock's mossy stains.

3 Thy love is in the sunshine's glow,
Thy life is in the quick'ning air:
When lightnings flash and storm-winds blow,
There is Thy pow'r; Thy law is there.

Rev. Samuel Longfellow.

133 *A Joyful Song.*

1 Sing to the Lord a joyful song;
Lift up your hearts, your voices raise;
To us His gracious gifts belong;
To Him our songs of love and praise.

2 For life and love, for rest and food,
For daily help and nightly care,
Sing to the Lord, for He is good,
And praise His name, for it is fair.

3 For life of changeful, earthly bliss,
For life in heav'n's unfading day,
Sing to our God, and say He is
Himself, our Guide, Life, Light, and Way.

Rev. J. S. B. Monsell.

134 *God is Everywhere.*

1 Father and Friend, Thy light, Thy love,
Beaming through all Thy works we see;
Thy glory gilds the heav'ns above,
And all the earth is full of Thee.

2 Thy voice we hear, Thy presence feel,
While Thou, too pure for mortal sight,
Involved in clouds, invisible,
Reignest the Lord of life and light.

3 We know not in what hallowed part
Of the wide heav'ns Thy throne may be;
But *this* we know, that where Thou art,
Strength, wisdom, goodness, dwell with Thee.

4 Thy children shall not faint nor fear,
Sustained by this delightful thought,—
Since Thou, their God, art ev'rywhere,
They cannot be where Thou art not.

Sir John Bowring.

Specimen D.

DUKE STREET. *L. M.*

J. HATTON.

1. God of the earth, the sky, the sea, Mak-er of all a - bove, be - low,
Cre - a - tion lives and moves in Thee; Thy present life thro' all doth flow.

132 *God of All.*

GOD of the earth, the sky, the sea,
Maker of all above, below,
Creation lives and moves in Thee;
Thy present life through all doth flow.

2 Thee in the lonely woods we meet,
On the bare hills or cultured plains,
In ev'ry flow'r beneath our feet,
And e'en the still rock's mossy stains.

3 Thy love is in the sunshine's glow,
Thy life is in the quick'ning air:
When lightnings flash and storm-winds blow,
There is Thy pow'r; Thy law is there.

Rev. Samuel Longfellow.

133 *A Joyful Song.*

SING to the Lord a joyful song;
Lift up your hearts, your voices raise;
To us His gracious gifts belong;
To Him our songs of love and praise.

2 For life and love, for rest and food,
For daily help and nightly care,
Sing to the Lord, for He is good,
And praise His name, for it is fair.

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Sing to our God, and say He is
Himself, our Guide, Life, Light, and Way.

Rev. J. S. B. Monsell.

134 *God is Everywhere.*

FATHER and Friend, Thy light, Thy love,
Beaming through all Thy works we see;
Thy glory gilds the heav'ns above,
And all the earth is full of Thee.

2 Thy voice we hear, Thy presence feel,
While Thou, too pure for mortal sight,
Involved in clouds, invisible,
Reignest the Lord of life and light.

3 We know not in what hallowed part
Of the wide heav'ns Thy throne may be;
But *this* we know, that where Thou art,
Strength, wisdom, goodness, dwell with Thee.

4 Thy children shall not faint nor fear,
Sustained by this delightful thought,—
Since Thou, their God, art ev'rywhere,
They cannot be where Thou art not.

Sir John Bowring.

Duke Street. L. M. **J. Hatton.**

1. God of the earth, the sky, the sea, Mak - er of all a - bove, be - low,
Cre - a - tion lives and moves in Thee; Thy pres-ent life . . thro' all doth flow.

132 *God of All.*

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Maker of all above, below,
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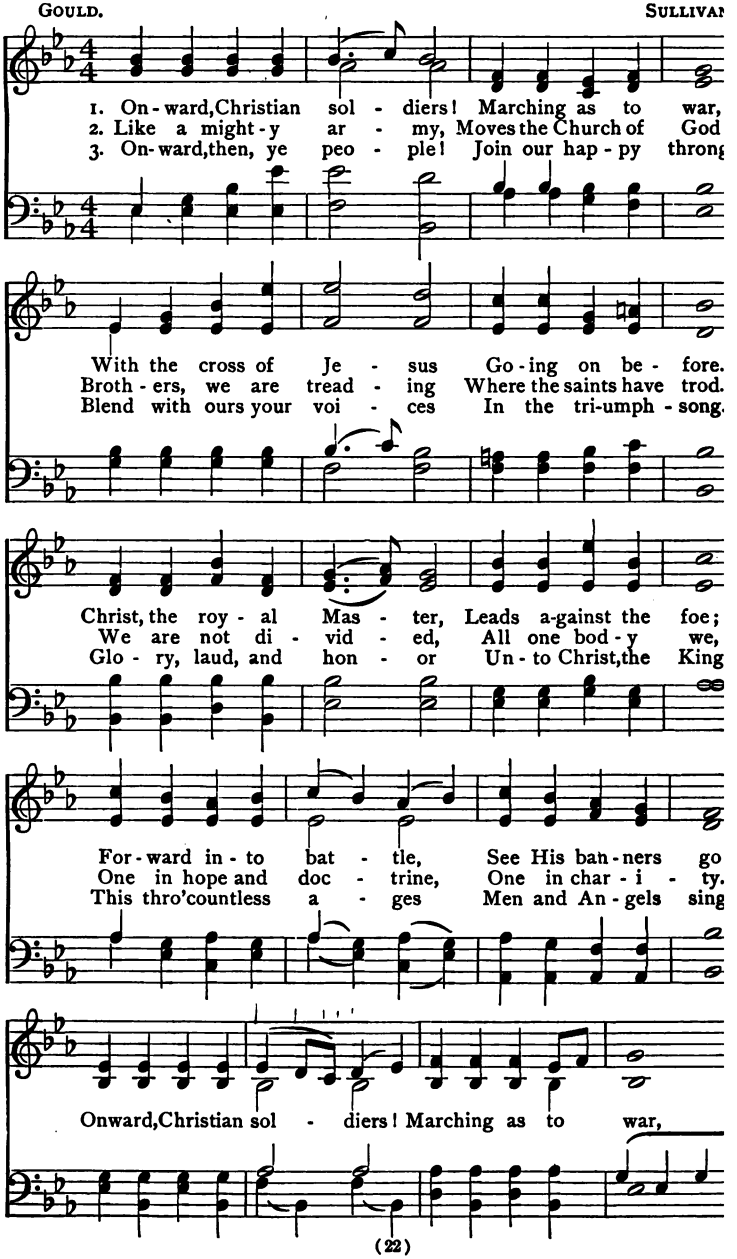
They cannot be where Thou art not.

Sir John Bowring.

57. Onward, Christian Soldiers!

GOULD. SULLIVAN


1. On-ward, Christian sol - diers! Marching as to war,
2. Like a might-y ar - my, Moves the Church of God
3. On-ward, then, ye peo - ple! Join our hap-py throng
With the cross of Je - sus Go-ing on be - fore.
Broth-ers, we are tread - ing Where the saints have trod.
Blend with ours your voi - ces In the tri-umph - song.
Christ, the roy - al Mas - ter, Leads a-gainst the foe;
We are not di - vid - ed, All one bod-y we,
Glo - ry, laud, and hon - or Un-to Christ, the King
For-ward in-to bat - tle, See His ban-ners go
One in hope and doc - trine, One in char-i - ty.
This thro' countless a - ges Men and An-gels sing
Onward, Christian sol - diers! Marching as to war,

Specimen G.

No. 57. ONWARD, CHRISTIAN SOLDIERS!

Gould. Sullivan.

1. On - ward, Chris-tian sol - diers! March-ing as to war,
2. Like a might - y ar - my Moves the Church of God;
3. On - ward, then, ye peo - ple! Join our hap - py throng,
With the cross of Je - sus Go - ing on be - fore;
Broth-ers we are tread - ing Where the saints have trod;
Blend with ours your voi - ces In the tri - umph-song;
Christ, the roy - al Mas - ter, Leads a - gainst the foe;
We are not di - vid - ed, All one bod - y we,
Glo - ry, laud, and hon - or Un - to Christ, the King,
For - ward in - to bat - tle, See His ban-ners go!
One in hope and doc - trine, One in char - i - ty.
This thro' count - less a - ges Men and An - gels sing.
Onward, Chris-tian sol - diers! Marching as to war,

Specimen H.

No. 57. Onward, Christian Soldiers.

GOULD. SULLIVAN.

1. On-ward, Chris-tian sol - diers! Marching as to war, With the cross of
2. Like a might-y ar - my, Moves the Church of God; Brothers we are
3. Crowns and thrones may per - ish, Kingdoms rise and wane, But the Church of
4. On-ward, then, ye peo - ple! Join our hap-py throng; Blend with ours your
Je - sus Go - ing on be - fore; Christ, the roy - al Mas - ter,
tread - ing Where the saints have trod; We are not di vid - ed,
Je - sus Con - stant will re - main. Gates of hell can nev - er
voi - ces In the tri - umph song. Glo - ry, laud, and hon - or
Leads against the foe; Forward in - to bat - tle, See His ban-ners go!
All one bod - y we, One in hope and doc - trine, One in char - i - ty.
'Gainst that Church pre - vail; We have Christ's own prom - ise, And that can - not fail.
Un - to Christ, the King; This thro' count-less a - ges Men and An - gels sing.
Onward, Chris-tian sol - diers! Marching as to war, With the cross of

Specimen I.

No. 57. Onward, Christian Soldiers.

GOULD. SULLIVAN.

1. On-ward, Chris-tian sol - diers! Marching as to war, With the cross of
2. Like a might-y ar - my, Moves the Church of God; Brothers we are
3. Crowns and thrones may per - ish, Kingdoms rise and wane, But the Church of
4. On-ward, then, ye peo - ple! Join our hap-py throng; Blend with ours your
Je - sus Go - ing on be - fore; Christ, the roy - al Mas - ter,
tread - ing Where the saints have trod; We are not di vid - ed,
Je - sus Con - stant will re - main. Gates of hell can nev - er
voi - ces In the tri - umph song. Glo - ry, laud, and hon - or
Leads against the foe; Forward in - to bat - tle, See His ban-ners go!
All one bod - y we, One in hope and doc - trine, One in char - i - ty.
'Gainst that Church pre - vail; We have Christ's own prom - ise, And that can - not fail.
Un - to Christ, the King; This thro' count-less a - ges Men and An - gels sing.
Onward, Chris-tian sol - diers! Marching as to war, With the cross of

Specimen J.

TONIC SOL-FA.

d	:d	:r	t_1	:-.d	:r	m	:m	:f	m	:-.r	:d
s_1	:s_1	:l_1	s_1	:-.l_1	:t_1	d	:d	:r	d	:-.t_1	:d
My	coun - try,		'tis	of thee,		Sweet	land of		lib -	er - ty !	
My	na - tive		coun -	try, thee,		Land	of the		no -	ble, free,	
Our	fa - thers'		God,	to Thee,		Au -	thor of		lib -	er - ty,	
m	:m	:f	r	:-.s	:s	s	:l	:l	s	:-.f	:m
d	:d	:f_1	s_1	:-.s_1	:s_1	d	:l_1	:f_1	s_1	:-.s_1	:l_1

r	:d	:t_1	d	:—	:—	s	:s	:s	s	:-.f	:m
l_1	:s_1	:s_1	s_1	:—	:—	m	:m	:m	m	:-.r	:d
Of	thee I		sing;			Land	where my		fa -	thers died !	
Thy	name I		love;			I	love thy		rocks	and rills,	
To	Thee we		sing:			Long	may our		land	be bright	
f	:m	:r	m	:—	:—	s	:s	:s	s	:-.s	:s
f_1	:s_1	:s_1	d	:—	:—	d	:m	:s	d	:-.d	:d

f	:f	:f	f	:-	.m :r	m	:f .m	:r .d			
r	:r	:r	r	:-	.d :t_1	d	:d	:d			
Land	of	the	Pil -		grims' pride !	From	ev -	'ry			
Thy	woods	and	tem -		pled hills ;	My	heart	with			
With	free -	dom's	ho -		ly light ;	Pro -	tect	us			
s	:s	:s	s	:-	.s :s	s	:l .s	:f .m			
s_1	:t_1	:r	s_1	:-	.s_1 :s_1	d	:d	:d			

m	:-	.f :s	l .s,f	:m	:r	d	:—	:—			
d	:-	.d :d	d .r	:d	:t_1	d	:—	:—			
moun -		tain side,	Let	free -	dom	ring !					
rap -		ture thrills	Like	that	a -	bove.					
by		Thy might,	Great	God,	our	King !					
s	:-	.s :s	f .l	:s	:- .f	m	:—	:—			
d	:-	.r :m	f	:s	:s_1	d	:—	:—			

COMPARATIVE SIZES OF MUSIC TYPES.

EXCELSIOR ROUND.

EXCELSIOR OVAL.

EXCELSIOR EXTENDED.

DIAMOND ROUND.

DIAMOND OVAL.

DIAMOND EXTENDED.

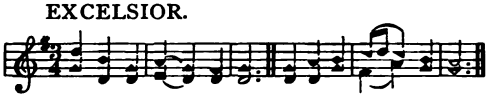
AGATE ROUND.

AGATE OVAL.

AGATE EXTENDED.

SHAPED NOTATION.

EXCELSIOR.



DIAMOND.

AGATE.

Two sets of plates, one in shaped notes and one in round notes, can be made at one time much cheaper than at two separate times, by changing the note-heads in the type page and making an extra electrotype.

TONIC SOL-FA NOTATION.

BREVIER.
Key of G.

s	:m	:d	r	:d	:t_1	d	:—	:—	d	:r	:m
d	:s_1	:s_1	l_1	:s_1	:s_1	s_1	:—	:—	s_1	:s_1	:d

SMALL PICA.
Key of G.

s	:m	:d	r	:d	:t_1	d	:—	:—	d	:r	:m
d	:s_1	:s_1	l_1	:s_1	:s_1	s_1	:—	:—	s_1	:s_1	:d

NUMERAL NOTATION.

SMALL PICA.
Key of G.

5	:3	:1	2	:1	:7_1	1	:—	:—	1	:2	:3
1	:5_1	:5_1	6_1	:5_1	:5_1	5_1	:—	:—	5_1	:5_1	:1

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